Compositions for the Piano by L. M. Gottschalk

Miserere from Il Trovatore. (Verdi.)	Paraphrase de concert. Op. 52	1.00
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(For *America* to *Marguerite* see separate list.)

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NOTE DE L'AUTEUR

Dans l'andante qui forme la première partie de ce morceau j'ai cherché à peindre la sérénité d'une belle nuit. Les analogies qui s'établisseut d'elles mêmes dans tous les esprits cultivés me font esperer que je serai compris en disant que la couleur générale de cet andante doit appartenir "au clair obscur." Le chant, tout en étant distinct ne doit pas se détacher trop crûment sur le fond du tableau, que j'ai, à dessein, rempli d'harmonies effacées et de cadences rompues, afin d'ajouter au caractère "crépusculaire" du morceau. Tout l'accompagnement doit être soutenu "pianissimo" avec l'aide des 2 pédales, judicieusement employées; il doit envelopper, pour ainsi dire, le chant comme d'un brouillard harmonieux qui en adoucisse les coutours sans les voiler entiérement. Pour la cadenza qui précède l'entrée du mouvement à 4 tems, je recommande la plus grande netteté. L'effet et le brillant de tout le trait réside exclusivement dans la pureté et l'égalité, avec laquelle chaque note est entendue. Je recommande encore, et, en vue de combattre, s'il est possible, la déplorable tendance des éléves à modifier à leur guise le texte du compositeur, la plus scrupuleuse observation de ce qui est ecrit.

L.M.GOTTSCHALK.

Juin 26 1862

NOTE BY THE AUTHOR

In the Andante, which forms the first part of this Composition, I have sought to depict the serenity of a beautiful night. The analogies, which naturally suggest themselves to cultivated minds, cause me to hope I shall be understood in saying that the general color of the Andante should be that of "Chiaroscuro." The Melody, while being kept distinct, should not be separated too boldly from the back-ground of the picture, which I have designedly filled with smothered harmonics and broken cadences, with the view of adding to the glimmering, crepuscular character of the piece. The entire accompaniment should be sustained Pianissimo, with the use of the two pedals, judiciously employed. The Melody should be enveloped, as it were, with a misty veil, softening the outlines yet not obscuring them. For the cadenza which precedes the opening of the movement in common time, I suggest the most extreme accuracy, the effect and brilliancy of the entire passage depends exclusively upon the purity and evenness with which each note is sounded. I recommend also, with the view of arresting, if it be possible, the deplorable tendency of pupils to vary the text of the composer according to their fancy, the most scrupulous adherence to what is written.

À mon ami Albert H. Wood

MURMURES ÉOLIENS
(EOLIAN MURMURS)

(Jan. 26, 1862)

LOUIS MOREAU GOTTSCHALK
Op. 46

Andante (♩ = 104)

2 Ped.
Armonioso
p

8va

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p Tranquillo

(♩=60)

Tranquillo.

Armonioso.

Semplice.

Con Tenerezza.

Ben Cantato.

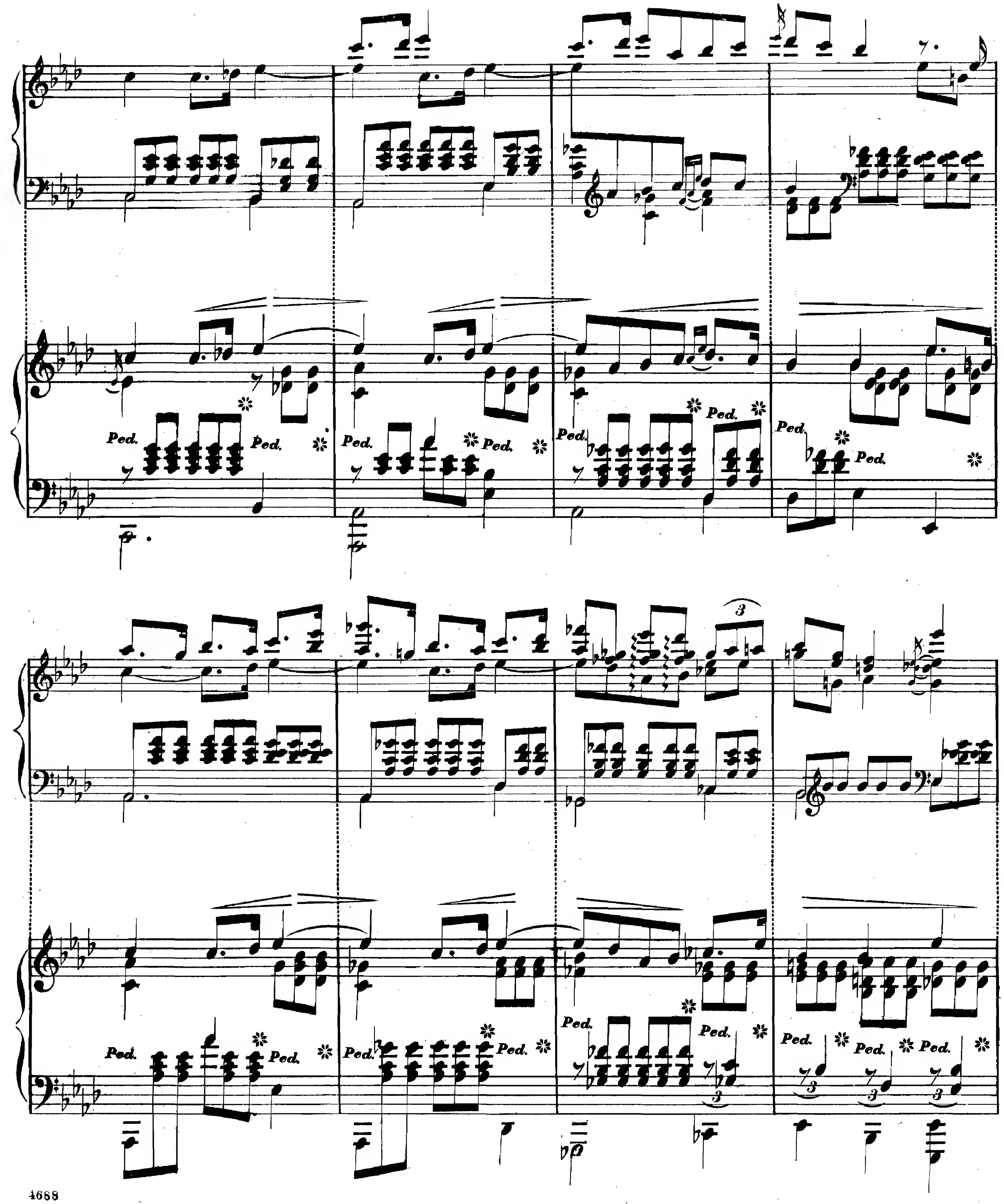
L'accompagn'o

Molto Tranquillo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

OSSIA.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


Ped.
3

8va

p Ped. Ped. Ped. Ped.

8va 8va

Ped. Ped. Ped.

Misterioso. Tranquillo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8va

2Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Tranquillo.

8va 8va

Ped. Ped. Ped. Ped.

8va

Ped. Ped. Ped. Ped.

8va 8va

Ped. Ped. Ped. Ped. Ped.

8va

Ped. Ped. pp Ped. Ped.

8va

Ped. Ped. Ped. Morendo. Rit un poco. Ppp Ped. Ped. Ped. Ped. Ped.

Sciutillante.

8va

pp

A Piacere.

8va

Silenzio.

8va

8va

pppp

8va

Cresc. poco a poco.

8va

p

8va

8va

mf

8va

Sempre Cresc.

8va

f

8va

8va

ff

8va

Cadenza.

8va

fff

Velocissimo. 8va

ff **Con Impeto.**

Sempre Veloce.

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

Dim poco a poco

8va

Dimin.

8va

p 8va

pp

8va

Brillante.

ppp 8va

Senza Rallentando.

(♩=88) 8va

p Bien Rythme.

8va

5

f

8va.

8va

6

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p

8va

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8va

5

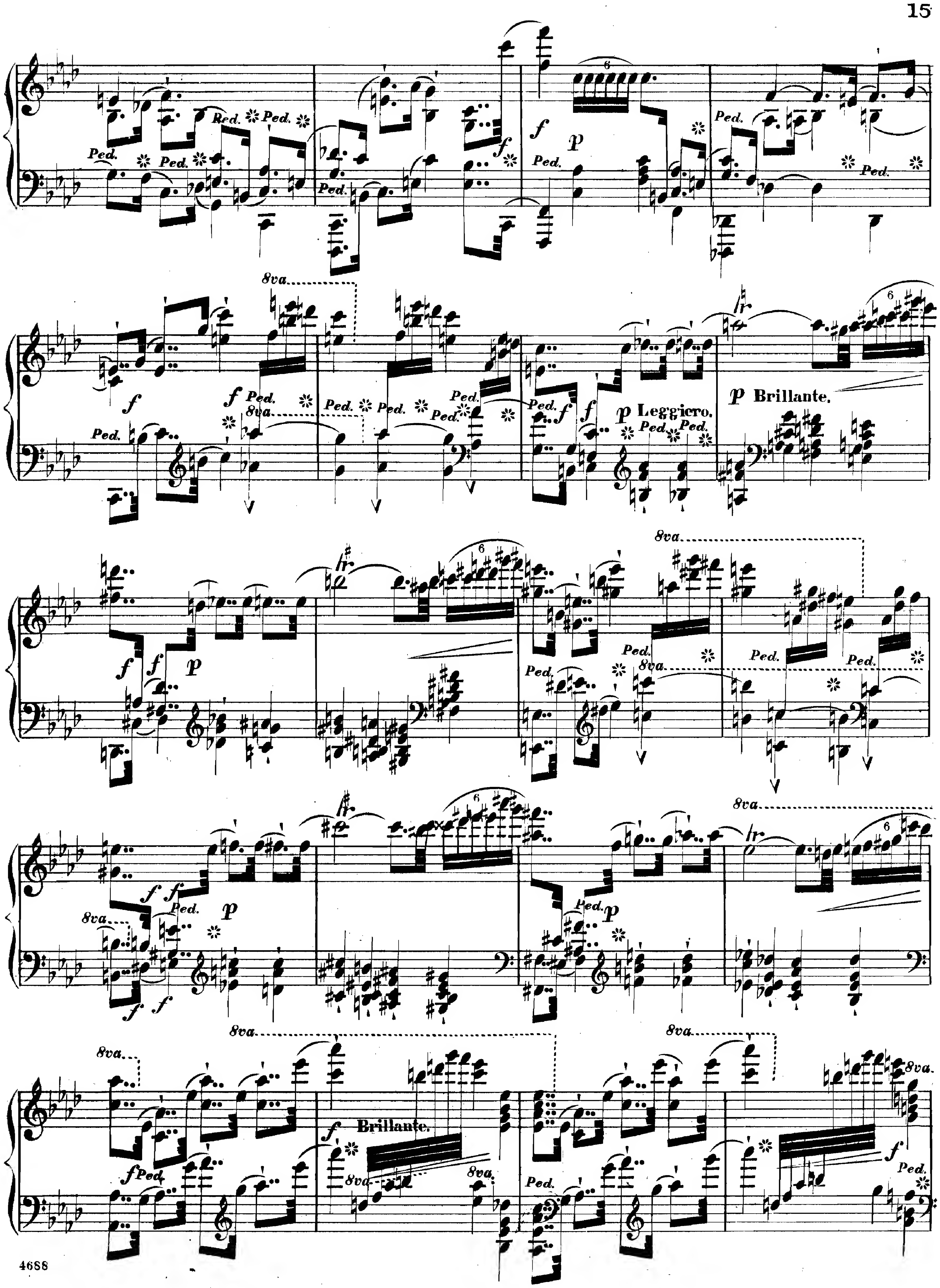
f Ped. p 8va pp Ped. Ped. Ped. Ped. Ped. f

8va

f p Ped. Ped. Ped. f Ped. f p Ped. Ped. Ped. f

8va

f p Ped. Ped. Ped. f p Ped. Ped. Ped.


Leggiero.
Brillante.
Brillante.

8va

Ped. *f*

8va

ff

ff

p 2Ped.

8va

Ped.

8va

p

8va

mf

8va

Cresc.

8va

f

8va

Sempre Crese.

8va

ff

8va

Cadenza.

8va

Velocissimo. 8va

fff

8va

Sempre Veloce.

8va

18

8va

f 8va

8va

ff 8va

8va

8va

fff

8va

Dim poco
a poco.

8va

8va

Dimin.

8va

8va

8va

ppp

p

Ped.

8va

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8va

5

Ped. Ped. f Ped. p 8va pp Ped.

8va

Ped. Ped. Ped. ff Ped. ff Ped.

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L. M. GOTTSCHALK

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(For *Miserere* to *William Tell Overture* see separate list.)

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